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A bibliography of 241 items compiled by the Committee on a Bibliography of College Teaching is arranged according to the following categories: (1) The English Program, (2) Freshman English, (3) The English Language, (4) Literature, (5) Drama, (6) Speech, (7) Journalism, and (8) The Preparation of English Teachers. The Freshman English category contains 45 percent of the items listed and the sections on English programs, literature, and teacher preparation each contain 14 percent of the items listed. Only two items under Drama and three under Speech are included. The types of categories and items within each category reflect new trends in the teaching of English and isolate, when possible, some of the problems facing college English teachers. (BN)

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An Annotated Bibliography on the College Teaching of English 1963-1965

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TE 500 237

A Publication of the
Committee on a Bibliography of College Teaching

NATIONAL COUNCIL OF TEACHERS OF ENGLISH

An Annotated Bibliography on the College Teaching of English

1963-1965

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PREFACE

Beginning in 1957 the Committee on a Bibliography of College Teaching, then chaired by John McKiernan, set up certain categories for the retrieval of information on the teaching of college English. While there have been subsequent modifications in order to keep up with the ever-expanding field, the categories remained essentially the same. This 1963-1965 segment is the last search to be done under these categories.

At the Houston meeting of the Committee it was decided to change the entire approach to retrieving materials, to add some magazines to the list, and to delete others. Such high yield periodicals for example as *College Composition and Communication* had not been included on the original list, while the *Hibbert Journal*, searched for many years, had little to offer in the college teaching of English. The committee felt that the old categories were in some cases meaningless and that the effort should be directed toward the newer areas of interest and emphasis in the teaching of college English. Original categories for drama, speech, and journalism were eliminated as separate categories with the understanding that, for examples, an article on speech with a relationship to rhetoric would be included. In addition, some of the work in the three categories was being duplicated by other studies.

Subsequent sequences will then show different emphases with more carefully defined categories and the addition of a new category, "Teaching English as a Second Language." They should as well reflect new trends in teaching English in college and isolate, if that is possible, some of the problems facing the college teacher of English.

As in earlier sequences the following categories were used for the 1963-1965 study:

I. The English Program
II. Freshman English
III. The English Language
IV. Literature
V. Drama
VI. Speech
VII. Journalism
VIII. The Preparation of English Teachers

The same magazines were explored; however, the committee added *CCC* to the list and will include it on any new searches.

A fair observation would be that the bibliography does show in some measure the primary concerns of the profession. While the percentage of articles on criticism has risen somewhat over the years, articles on freshman English programs continue to constitute nearly 50 percent of the articles. Articles on communication programs were scarce for many years but once again seem to be appearing.

Articles on articulation are becoming scarcer, while articles on rhetoric continue to increase.

Nearly all the present committee members have spent over eight years working on one aspect or another of the study. Their dedication to the profession has made the results of this work possible.

J. Carter Rowland, *Chairman*
Committee on a Bibliography
of College Teaching

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BIBLIOGRAPHICAL CATEGORIES

I. THE ENGLISH PROGRAM (considered in its totality. Articles in this category deal with programs *qua* programs and not with isolated aspects of the total program.)

1. Barth, Carl A. "Kinds of Language Knowledge Required by College Entrance Examinations," *English Journal*, 54 (December 1965), 824-829.

Contrary to common opinion, the exams do not require that teachers have prepared their students in traditional grammar but rather in usage, history of the language, linguistics, and literature. Samplings from the Scholastic Aptitude Test (SAT), the College Board Achievements Tests, and the Writing Sample show that no knowledge of traditional grammar is required. Knowledge of certain questions of usage and a sensitivity to language are important.

2. Daugherty, Wilson. "English for the Engineer," *College English*, 26 (November 1964), 161-162.

At Lawrence Institute of Technology students take a three-term freshman course, including grammar, expository prose, introduction to literature, and research on nontechnical topics; and a three-term senior course in world literature in the broadest sense.

3. Davis, O. L., Gibboney, Richard A., *et al.* "Curriculum Planning and Development"/"Curriculum Components and Organization: Theory of Language Instruction," *Review of Educational Research*, 33 (June 1963), 248, 284-285.

The issue is devoted to a review of research books and articles on curriculum planning. The article by O. L. Davis, "Curriculum Planning and Development," quotes Parker, who claims that "pedagogical structure in English studies does not exist. . . . subject of English should consist only of language, literature, and composition." (p. 248) In the second article of interest, "Curriculum Components and Organization: Theory of Language Instruction," pp. 284-285, Gibboney claims that the focal point of the discussion of linguistics is "What [type of] grammar should be taught."

4. Enscoe, Gerald. "English Major at Franklin and Marshall College," *College English*, 25 (January 1964), 303.

The new English major curriculum at Franklin and Marshall College tries to provide, first, a wide background in English and American literature and, second, an in-depth study of several smaller areas in a series of seminars.

5. Flowers, Frank C. "Unique Opportunity, Unique Organization," *The CEA Critic*, 28 (November 1965), 3-4.

Junior college English courses should teach communication and a process of human thought. A broad linguistics base, with practical applications in as many fields as possible, will satisfy the real needs of more students better than courses geared to assumed needs of particular occupations. Emphasis should be on courses designed for thinking.

6. Francis, W. Nelson. "Language and Linguistics in the English Program," *College English*, 24 (October 1964), 13-16.

The English teacher should become a scholar of language as well as literature, for his prime function is to increase his students' power over language and provide keys to the knowledge, experience, and pleasure that language has made possible.

7. Gallagher, John F. "A Publisher Looks at the Teaching of English," *College English*, 27 (November 1965), 149-153.

Despite our failure to teach reading or writing, we have made no significant change in teaching English in a quarter century and have published no book that is itself literature.

8. Garner, Ross. "Examinations in College English Courses," *College English*, 27 (November 1965), 158-161.

Examinations are "formal exercises" to elicit "new insights under pressure" and to engage the mind and test its quality. Students should be original and honest and should direct their answers toward what occurs in the examination process itself.

9. GUTH, HANS P. "Subject-Matter Determines Method," *English Journal*, 54 (November 1965), 681-688.

The field of English now needs research in the discipline of structure, as a body of knowledge and attitudes *to be taught*. "Subject-matter people" and "methods people" need to work together, especially in training teachers. The problem in teaching is to define the structure of the subject matter, then to derive a method of presenting it. Thus teaching of grammar will, on the basis of linguistic scholarship, require a systematic programed method. Teaching of usage, a matter of shaping attitudes, will require a less formal, more subjective structuring.

10. JEWETT, ARNO. "NDEA Now Includes English and Reading," *English Journal*, 53 (November 1964), 580-583.

A description of the government's provisions for summer institutes at colleges or universities that hold contracts with the U.S. Office of Education.

11. KITZHABER, ALBERT. "Current Development in the Teaching of English," *College English*, 25 (March 1964), 450-458.

Major trends raise some crucial questions: Will Office of Education projects continue to unduly stress quantitative research? Will English professors join education specialists in serious research projects? Will better-prepared freshmen lead us to abandon the only course whose main concern is quality of writing? Can we enlist eminent literary scholars in efforts to improve the teaching of literature?

12. ———. "Presidential Address to the 1964 NCTE Convention," *English Journal*, 54 (February 1965), 73-80.

College English departments have neglected their responsibility for teaching a balanced English program at all levels of instruction. This is a program involving not only literature but also the English language and the skills of using it, linguistic science, rhetoric as an academic discipline, and cooperation with high school English departments. The profession needs to find new criteria for professional advancement other than "publish or perish." NCTE and MLA ought to collaborate in maintaining offices in Washington, D.C., to keep in close touch with government and other educational groups.

13. ———. "Reform in English," *College English*, 26 (February 1965), 337-344.

The hope for improved curriculum and teacher preparation offered by NDEA institutes is critically endangered by the insularity of college English departments, their contempt for linguistics and professors of education, and "above all, their unshakable conviction of virtue." They must assume their full educational responsibilities, give attention to language and rhetoric, and reward professional accomplishments other than research.

14. KNUDSON, ROZANNE, and LAZARUS, ARNOLD. "A Do-It-Yourself Summer Institute for Hammock-Lovers," *English Journal*, 54 (May 1965), 439-440.

An annotated bibliography of twenty-two recent and lively books on literature, language, composition, and pedagogy.

15. LEWIS, R. W. "A Garland of Ratings, or, Just Try to Know Thyself," *College English*, 25 (May 1964), 587-591.

Though imperfect, an instructor-rating sheet that requires written answers (here illustrated) may be useful to the instructor if it is realistically interpreted.

16. LIN, SAN-SU C. "A Developmental English Program for the Culturally Disadvantaged," *CCC*, 16 (December 1965), 273-276.

A program was based on the assumption that a student who does not speak a standard English dialect learns standard English like a second language and on the observation that pattern practice using tape recorders is weakened by the fact "that individual attention from the teacher is

still the most powerful motivation and inducement to learning." Pattern practice techniques were used "in the regular classroom, integrating all phases of language activities and organizing a developmental rather than a remedial program."

17. LOUGHLIN, RICHARD L. "Giving the Disadvantaged a Boost in English," *College English,* 27 (November 1965), 157.

Twelve suggestions are given—including impromptu reports on reading, use of concrete materials, the need for guidance, praise but no coddling—to rehabilitate those who need a second chance.

18. ———. "Screening Candidates for College Teaching," *College English,* 26 (April 1965), 564.

Ten criteria used to evaluate teaching in the required sample lecture or lesson are listed.

19. MCDAVID, RAVEN I., JR. "American Social Dialects," *College English,* 26 (January 1965), 254-260.

Using the resources of social dialectology and practical rhetoricians, American education must provide speakers of non-prestige dialects with alternative modes of speech to secure educational, economic, and cultural advantages commensurate with their abilities and help others to understand dialectal minorities.

20. MCNAMEE, LAWRENCE F. "The English Ph.D. Program in the United States," *College English,* 25 (February 1964), 363-365.

The results of a survey of seventy-five institutions as to doctoral requirements are: hours (60-90), minor fields (deemphasized), specified courses (earlier English), languages (usually at least German and French), and length of examinations (much variety).

21. MALONE, KEMP. "The Next Decade," *College English,* 25 (March 1964), 458-461.

In the next decade, it is hoped that students will master oral reading and at least one foreign language and literature, and that college faculty will accept responsibility for improving preparation of high school teachers.

22. MITCHELL, STEPHEN O. "New Programs at Syracuse," *College English,* 26 (January 1964), 303-304.

The new Ph.D. in Linguistics and Literature, M.A. in Creative Writing, and revised sectioning plan in freshman English are briefly described.

23. OPULENTE, BLAISE J. "Teaching Liberal Arts to Professional School Students," *The Educational Record,* 46 (Spring 1965), 158-165.

The liberal arts professor assigned to teach professional students should assume his talks with a sense of personal commitment. The teacher of literature may use a humanistic approach that will sensitize students to the problems they share with all men and to the mystery of human existence.

24. PARKER, WILLIAM RILEY. "The Next Decade," *College English,* 25 (March 1964), 461-463.

If we are true humanists who learn from the past, we will have the "broad, unselfish sense of professional responsibility" to plan improvements in teaching English without waiting for leadership and financial assistance from others.

25. RADLEY, VIRGINIA L. "Discipline versus the 'Viewless Wings of Poesy,'" *Liberal Education,* 49 (December 1963), 475-480.

Russell Sage College has developed a freshman English program which attempts to reconcile the conflicting goals of basic literacy and the appreciation of literature. The first semester is devoted to composition and research; the second, to "representative samples of the heritage of the western world." Students entering the second semester do well because of the skills and discipline they have acquired in the first.

26. REIN, DAVID M. "The Posthumous Reputation of Professor Crump," *College English,* 26 (December 1964), 218-222.

Satiric story on "publish or perish."

27. ROGERS, ROBERT W. "Articulating High School and College Teaching of English," *English Journal,* 54 (May 1965), 370-374, 381.

Several ways in which colleges and high schools have cooperated are described. English departments are now recognizing their relationship to the problems of teaching English in the lower schools.

28. ROWLAND, J. CARTER. "Honors Program at Gannon College," *College English*, 25 (May 1964), 622.

Periodically honors students produce written results of their individual research, and seniors gain experience grading freshman themes and conducting some freshman classes.

29. RUGGIERO, VINCENT. R. "A Choice of Attitudes," *CCC*, 26 (February 1965), 40-43.

Teachers in junior colleges must "focus not on students' deficiencies, but on their potentialities." "Terminal" students who are working toward an associate degree require as rigorous a course as those transferring to four-year colleges, but "vocational" students who are working for a certificate rather than a degree will have less intellectually demanding courses.

30. SCHILLER, ANDREW. "The Coming Revolution in Teaching English," *Harper's Magazine*, 229 (October 1964), 82-92.

When grammar schools make use of linguistic science to teach their students knowledge of the English language, then colleges will no longer need to try to teach the grammar that their students are already too old to learn.

31. SIEGEL, PAUL. "English Major at Long Island University," *College English*, 26 (February 1965), 398-399.

Twenty-one of the twenty-four hours are prescribed to insure coverage.

32. SLACK, ROBERT C. "A Report on Project English," *English Journal*, 53 (December 1964), 681-686.

Describes the activities of twelve Centers, set up at universities across the country, which are revolutionizing the teaching of English.

33. SMITH, PAUL, and FOULKE, ROBERT D. "Criticism and the Curriculum," *College English*, 26 (October 1964), 23-37.

Criticism is concerned with the "underlying system of regularities which permits the generation of an infinite number of literary structures." This view negates a curriculum based on "coverage," chronological order, or great works, since its lasting values lie in "structures and processes," not content. It suggests a four year program embracing four critical emphases, plus associated disciplines, in this possible order: formalist criticism, plus linguistics and rhetoric; synoptic, plus religions and myth; analogical and generic, plus literary history; more specialized synoptic and formalistic.

34. SULLENS, ZAY R. "Personal Reading in the Curriculum," *Junior College Journal*, 36 (December 1965), 37-39.

A long-standing program at Stephens College gives students the opportunity "to read habitually with a degree of independence expected in post-college reading." Students confer with the instructor in lieu of lectures, make entries in a "Reader's Diary," choose "books of quality and of variety in time, type, and nationality." Each student spends nine hours per week on the course; quantity is otherwise not assigned.

35. WALSH, CHAD. "New Major at Beloit College," *College English*, 26 (November 1964), 159.

New majors allow choices among pairs of advanced survey courses and require introduction to literature, advanced composition, and a comprehensive examination on an extensive reading list.

36. WARNER, JOHN R. "A Test of Meaning," *The CEA Critic*, 26 (April 1964), 4-5.

Entering students are inadequately prepared in vocabulary because they have not been readers and have had little practice in using the dictionary. Vocabulary workbooks and dictionary drills alone are not helpful. Students should use words in sentences which are checked and discussed by the teacher and corrected by the students.

II. FRESHMAN ENGLISH (including articles on ability of college students in general—not only freshmen—to read, write, and speak.)

37. ALLEN, GERALDINE. "What College Students Wish They'd Had in Senior English," *English Journal*, 53 (November 1964), 607-609.

Thousands of students have had their college careers ended or endangered by their problems in freshman English. A group of freshmen at Northwestern University explain how their high school English teachers might better have directed them to face the ordeal of college composition.

38. ALLEN, HAROLD B. "From Prairies to Mountains: Linguistics and Composition," *College English*, 27 (January 1965), 260-266.

Developments in transformational grammar, tagmemics, and psycholinguistics offer hope for improved composition teaching if (as now seems possible) graduate departments will permit research in teaching composition and require linguistic preparation for prospective college teachers.

39. ———. "Will Project English Kill Freshman English?" *CCC*, 14 (December 1963), 228-233.

The orderly study of language that Project English will infuse into the secondary English program will produce freshmen who already have the awareness of and knowledge about language aimed at by the traditional freshman course. Colleges will either make their freshman courses strictly literary or, preferably, will carry language study further.

40. ARNOLD, LOIS V. "Writer's Cramp and Eyestrain—Are They Paying Off?" *English Journal*, 53 (January 1964), 10-15.

A study of the effects upon composition performance of writing frequency and intensity of teacher evaluation of papers indicated that (a) frequent practice does not in itself improve writing, and (b) intensive evaluation does not seem more effective than moderate evaluation. Perhaps teachers should spend less time on laborious marking of papers and more time in student conferences. Possibly the whole faculty, not just the department of English, can work together to create a definition of good writing to be applied in all courses.

41. ASHMEAD, JOHN. "Good Writing from Great Books," *CCC*, 15 (February 1964), 29-33.

The great books of the past and present have greater potential for calling forth "vital, engaged student writing" than do the often trivial pieces in freshman anthologies. A grant from the Carnegie Corporation has enabled Haverford College to try to find those books "which readily call forth good Freshman English writing." Most successful have been *Sons and Lovers*, *The Brothers Karamazov*, *Man's Fate*, *Huckleberry Finn*, and *Death of a Salesman*.

42. BAILEY, DUDLEY. "A Plea for a Modern Set of Topoi," *College English*, 26 (November 1964), 111-117.

The superior rhetoric we need would concentrate on the "logical and psychological patterns" that listeners and readers understand and anticipate, with only brief, pointed comment on point of view, tone, and diction.

43. BELL, MARVIN. "Poetry and Freshman Composition," *CCC*, 15 (February 1964), 1-5.

Argues for the study of poetry in composition courses when the study is focused on the techniques of poetry which are related to effective composition.

44. BERINGAUSE, ARTHUR F. "Reading Improvement for College Students," *The CEA Critic*, 28 (November 1965), 1, 4, 5.

Bronx Community College experimented with a remedial reading program for a group of freshmen with poor high school academic records. The experiment proved that students properly taught and well motivated can make marked improvement in reading in a short time. This is not true of writing as far as this project was concerned.

45. BIERMANN, JUNE, and TOOHEY, BARBARA. "How to Succeed in Book Reports—Without Really Reading," *Junior College Journal*, 35 (December 1965), 26-27.

Libraries have many resources students regularly use to avoid reading books on which they report. Some ways of insuring that

books are read include assigning reports to be written in class, assigning specific questions for each book, and oral interviews instead of written reports.

46. BLANCHARD, MARGARET. "Composition, Literature, and Interior Powers," *CCC*, 15 (February 1964), 20-23.

Teachers of freshman English should help students develop their creative "feeling" reponses to writing and literature as well as help them toward disciplined, rational thinking and evaluation.

47. BLUM, IRVING D. "The Case against Case Books," *The CEA Critic*, 26 (June 1964), 1, 6.

Case books hinder, not advance the learning inherent in the writing of research papers. Students do not become acquainted with the reference section of the library or learn to search for material. They are forced to write on some aspect of the case book's subject. Use of case books does not prevent cheating; it encourages one form of it.

48. BOOTH, WAYNE C. "Censorship and the Values of Fiction," *English Journal*, 53 (March 1964), 155-164.

Teachers ought to be able to mount not only general arguments against censorship of fiction but specific defenses as well—to demonstrate, for example, that *The Catcher in the Rye* has a high moral value whereas *Peyton Place* is inherently immoral and commercially sensational. Specific criteria include that the story in question be considered as a whole work rather than focusing on words or passages out of context, that it ought to receive several readings, and that the author's implied values be determined. This article contains an analysis of Salinger's book.

49. _____. "The Rhetorical Stance," *CCC*, 14 (October 1963), 139-145.

The element which is common to all good writing, and which may serve as a guideline for the development of freshman English courses, is "the rhetorical stance, a stance which depends on discovering and maintaining in any writing situation a proper balance among . . . the available arguments about the subject itself, the interests and peculiarities of the audience, and the voice, the implied character, of the speaker."

50. BORDWELL, C. B. "The Writing Tutorial across Campus," *College English*, 26 (April 1965), 562-564.

At the University of Oregon, one-hour tutorials advise honors and law students about rhetorical and linguistic matters in their assigned course papers.

51. BRADDOCK, RICHARD. "Crucial Issues," *CCC*, 16 (October 1965), 165-169.

Students can develop "a deliberate concern for readers" by analyzing their classmates' preconceptions and using this analysis in structuring compositions. They can learn to analyze preconceptions by using issues in preparing an argument. Stock issues may be used, but a better approach is through "crucial issues . . . which occur between the writer and the particular readers he is attempting to convince." If he is to understand his audience, "he must analyze it, see which propositions are most reasonable or most common among his classmates, identify the more basic issues, and weigh the more important evidence of those who differ with him. . . . as he reaches out to understand his fellow students, he tends to reform his own ideas."

52. BRETT, SUE M. "Project English Notes," *English Journal*, 53 (September 1964), 465-469.

A few Project English studies that have been completed in composition and in reading are reviewed, and a list of those libraries which subscribe to the Library of Congress Documents Expediting Project and therefore have reports of these projects is appended.

53. BRITTON, W. EARL. "What Is Technical Writing?" *CCC*, 16 (May 1965), 113-116.

The term "technical writing" may be defined in terms of subject matter, linguistically, by its sequential thought process, and by its purpose. Its primary characteristic "lies in the effort of the author to convey one meaning and only one meaning in what he says." A useful exercise in teaching tech-

nical writing is to let the student assume the stance of the expert and write on a topic about which he knows considerably more than the teacher. The writing can be judged on the basis of how well he is able to make the teacher understand the subject.

54. BULLARD, CATHERINE. "Academic Boondoggle," *College English*, 25 (February 1964), 373-375.

Required freshman English should be replaced with a variety of elective short courses and clinics (here described), which the students take on need.

55. BURGESS, JACKSON. "Sentence by Sentence," *CCC*, 14 (December 1963), 257-262.

Students learn to write only by writing, but they should begin by "writing, studying, correcting, and carefully revising" individual sentences. All the principles of composition operate in the composition of a sentence.

56. BURKE, VIRGINIA M. "The Composition-Rhetoric Pyramid," *CCC*, 16 (February 1965), 3-7.

Rhetorical principles that apply to our needs should be developed. "If this happens, that is, if significant work on rhetoric goes forward, some of the chaos in the teaching of composition may be reduced. . . . A modern rhetorical theory, reestablished at the top of the composition-rhetoric pyramid, to inform and energize the teaching of composition at all levels, would soon affect for the better . . . course design, composition sequences, curricular changes and requirements, research, textbooks, the preparation of teachers of writing and . . . our own view of our professional responsibilities."

57. CANDELARIA, FREDERICK. "Of Courses and Tutorials at Oregon," *College English*, 25 (May 1964), 620.

Honors students take a concentrated one-term composition course followed by tutorial writing on topics assigned in other honors courses.

58. CHRISTENSEN, FRANCIS. "A Generative Rhetoric of the Paragraph," *CCC*, 16 (October 1965), 144-145.

"The paragraph has, or may have, a structure as definable and traceable as that of the sentence, and . . . it can be analyzed in the same way. . . . Most paragraphs are like the sentences I called 'cumulative.' They exemplify the four principles proposed for the rhetoric of the sentence [See #59, below]. Let us think of the topic sentence as parallel to the base clause of a sentence and the supporting sentences as parallel to the added single-word modifiers and clusters and subordinate and relative clauses. (1) Then it is obvious that there could be no paragraphs without *addition*. (2) When a supporting sentence is added, both writer and reader must see the *direction of modification* or *direction of movement*. . . . (3) When sentences are added to develop a topic or subtopic, they are usually at a lower *level of generality*—usually, but not always, because sometimes an added sentence is more general than the one it is added to. (4) Finally, the more sentences the writer adds, the denser the *texture*. The paragraphs our students write are likely to be as thin-textured as their sentences, and teachers can use this structural analysis of the paragraph to *generate* paragraphs of greater depth."

59. _____. "A Generative Rhetoric of the Sentence," *CCC*, 14 (October 1963), 155-161.

We need a rhetoric of the sentence that will generate ideas. The first principle of such a rhetoric is that "composition is essentially a process of addition." The second is the principle of direction of modification or movement; the third, of levels of generality or levels of abstraction; the fourth, that of texture, which depends on to what proportion of his nouns and verbs the writer adds. This rhetoric is based on the "cumulative sentence." A specific illustration of the use of these principles in class is given.

60. CHRISTIANSEN, MARK A. "Triple Writing and Omitting Readings in Freshman English: An Experiment," *CCC*, 16 (May 1965), 122-124.

The results of a controlled experiment indicate that "frequent practice in writing does

not necessarily improve composition skills accordingly unless attention is directed toward other factors in the writing process."

61. CLAPP, EDWIN R. "Why the Devil Don't You Teach Freshmen to Write?" *Saturday Review*, 48 (February 1965), 63-65, 93.

In noting various criticisms levelled at English departments, Clapp comments that one main confusion of the critics is that they mistake "literacy" for "competency," the latter being a complex skill and difficult to develop. The English department ought not to bear the responsibility alone, for other faculties in a college ought also to assign essays and essay exams and to read them for both competency and literacy.

62. COHEN, SAVIN. "Jargon, Prufrock, and the 'Cop Out,'" *CCC*, 16 (February 1965), 27-29.

Student jargon which seems useless to the instructor, such as "Y'know" and "like," is a linguistic way of hedging, of avoiding commitment, and is related to Prufrock's fear of commitment and its consequences.

63. COLLIGNON, JOSEPH P. "Composition-wise, These Are Trying Times," *Teachers College Record*, 66 (March 1965), 548-551.

Discusses a methodology which advocates "imitation of essay models to teach unity and coherence, the use of model sentences to expand the vocabulary and syntactical repertoire, and the use of combinations of sentences to improve the sense of sentence-sound."

64. CORBETT, EDWARD P. J. "Rhetoric and Teachers of English," *The Quarterly Journal of Speech*, 51 (December 1965), 375-381.

The renewed emphasis upon rhetoric in the freshman English course as well as in upper-division and graduate offerings provides a common ground for teachers of English and speech.

65. _____. "The Usefulness of Classical Rhetoric," *CCC*, 14 (October 1963), 162-164.

Most students need systematized instruction in writing, and such instruction can be provided through classical rhetoric, with its concern for reason, emotions, and the speaker's *ethos* and for the intended audience of the discourse. Some techniques useful for freshmen might be *status*, *dispositio*, *elocutio*, and *imitation*. If we are to benefit from classical rhetoric, teachers must be educated in the system.

66. COWAN, GREGORY, HAWKINS, RICHARD, and MCPHERSON, ELIZABETH. "Incompetence in Comp: A Realistic Solution," *Junior College Journal*, 35 (September 1964), 24-27.

At least half the entering junior college students are deficient in basic English skills. At Clark College, "nontransfer English" begins with two premises: rules and exercises will not help; for most students, this was their last writing course, so writing should be emphasized. Students in the first quarter of nontransfer English also take two hours of reading laboratory. In class, emphasis is on developing fluency in writing, exposition and argument, and analysis of their own papers. The program gives the terminal student the chance to learn to write by writing, and it limits the "transfer English" course to those who can succeed in it. Some students are able to enter the transfer English program from nontransfer English.

67. CROMON, CHARLOTTE. "Music to Write By," *The CEA Critic*, 28 (October 1965), 8.

Having a class write to music helps provide the motivation so necessary to effective writing. Once a week the teacher plays a recording which corresponds to the unit being studied. Following suggestions of the teacher, the students listen and note impressions which yield inspiration for a theme written later. Results are good.

68. DAVIS, A. L. "English for Foreigner and Native," *College English*, 26 (January 1965), 273-276.

We can expect an increased use in monolingual English courses of the intensive pattern practice and other methods developed in English-as-foreign-language courses.

69. DEAN, EARL J. "A Case for Case Books —I," *The CEA Critic*, 26 (October 1964), 6.

If the case book is judiciously used, and if it is not the only source utilized in the preparation of a research paper, it is valuable. It introduces students to primary research. With its new subject matter and new suggestions for research, it prevents students from merely copying a paper from the large number available on any campus.

70. DERRICK, CLARENCE. "Tests of Writing," *English Journal*, 53 (October 1964), 496-499.

Derrick examines both the essay and the objective type of writing tests prepared by various agencies for administration to large numbers of students: the Sequential Tests of Educational Progress (STEP), Essay Test; College Entrance Examination Board (CEEB), Writing Sample; the CEEB Advanced Placement Tests; the General Composition Test of the CEEB; the CEEB interlinear revision test; the Scholastic Aptitude Test (SAT), verbal score; and the College Board's English Achievement Test. Because of problems of achieving reliable and meaningful scores on an economically feasible test, we must be realistic and (1) renounce the hope of any kind of testing of *writing* on large-scale national tests; (2) use objective tests of usage (spelling, punctuation, diction, etc.) to supply information about skills relating to writing, yet recognize that such tests are limited; (3) have all faculty give students writing assignments and help students develop skills in writing.

71. EMIG, JANET A. "The Unconscious in Composing," *CCC*, 15 (February 1964), 6-11.

Notes that virtually all professional writers acknowledge the importance of the unconscious element in writing and suggests that considerable flexibility in deadlines and expectations might help students evoke their own "daemons."

72. ENGLISH, HUBERT M., JR. "Linguistic Theory as an Aid to Invention," *CCC*, 15 (October 1964), 136-140.

An experiment was made using Kenneth Pike's tagmemic theory (See #109, below) to teach writing by teaching students to think systematically using contrast, range of variation, and distribution. Results showed the same artificial concern with the means rather than the end that appears when rhetorical ideas are first presented. In order to use linguistic theory in a composition course, "the insights of linguistics . . . must undergo a kind of translation into rhetoric, into ideas directly applicable to writing."

73. ESTRIN, HERMAN A., and HOFFER, MAXINE. "High School-College Articulation: A Practical Approach," *The CEA Critic*, 26 (March 1964), 9-10.

The high schools of Plains and Nuttley, New Jersey, invited four college professors to evaluate five compositions written by high school students of varying ability. The papers were discussed at a meeting held at a high school. This approach, which brought high school and college teachers together, produced an effective exchange of ideas.

74. FASEL, IDA. "The Library Paper and the Leap," *CCC*, 14 (December 1963), 255-257.

An essay by John Unterecker, "Poetry for the Practical Man," was used as the basis for a writing assignment which attempted to get students to "make a leap . . . to an informal opinion." They followed Unterecker's proposal for reading poetry and wrote papers on the experience.

75. FICHTENAU, ROBERT L. "Some Rhetorical Considerations for Teaching the Young Writer," *English Journal*, 54 (November 1965), 720-723, 737.

Drawing upon important recent books and articles on rhetoric, Fichtenau suggests a logical sequence by which the varying aspects of rhetoric can be presented to the student: from patterns of organization to observation and selection of details, then studies in purpose and audience, and finally precision in diction.

76. FORSYTH, JOSEPH. "Composition, the Overhead, and the Team," *CCC*, 14 (October 1965), 174-176.

A group of teachers who tried the University of Pittsburgh's course for use with the overhead projector, Contemporary Composition, found that, while the material was

uneven, it "can help to create the conditions necessary to teach writing—and can do that better than some other approaches we have tried. It seems to provide incentive for students to try to compose, to revise, to come to conference, to ask pertinent questions."

77. Gladding, Walter M., Jr. "The Short Story in Composition," *CCC*, 15 (February 1964), 16-20.

Illustrates the author's method of using the short story and the students' experience to help students write stories. The method is applicable to both high school and college classes.

78. Gorrell, Robert M. "Very Like a Whale—A Report on Rhetoric," *CCC*, 16 (October 1965), 138-143.

"The interest in a new rhetoric, or in new rhetorics . . . seems to me doubly important, because rhetoric is not only valuable in itself but is the logical subject matter for the Freshman English course." It should be part of the training of teachers as well. While many approaches to rhetoric are new, there is also a revival of interest in classical rhetoric. Teachers must bear in mind the distinction between rhetoric as a theoretical study and rhetoric as a basis for teaching writing.

79. Harper, Robert W. "English and the Junior College," *The CEA Critic*, 27 (October 1965), 7, 8.

Junior college English should not be a repetition of the high school course or a remedial course. It should be concerned with literature and ideas on all aspects of life. Students should express their deepest thoughts and emotions upon important topics from current issues and should be encouraged to make value judgments after considering and weighing evidence.

80. Haweeli, Edward. "Abolish Freshman English?" *The CEA Critic*, 27 (March 1965), 4.

Because College Boards and some colleges examine students on mechanics of English and on the levels of English, these elements should be taught in junior college freshman composition. The history of the language, the application of composition principles, and guidance in logical thought should also be a part of the course.

81. Hawkinson, Bruce. "Tape-Grading," *College English*, 15 (May 1964), 621-622.

Via tape, instructors can give new clarity and force to comments on themes, especially about the all-important intangibles not reducible to a marginal symbol.

82. ———. "Theme Grading via Tape Recorder," *Educational Screen and Audiovisual Guide*, 43 (December 1964), 698-699.

Responses to a two-year project consisting of grading college freshman English themes on a tape recorder "show that tape-grading helps significantly in getting composition students actually involved in the writing process." Reasons suggested for the superiority of tape-grading are that it is more positive and more personal.

83. Hevener, Fillmer, Jr. "Using Fine Arts in Teaching Composition," *Peabody Journal of Education*, 43 (March 1966), 302-306.

The fine arts approach in the teaching of freshman composition was relatively successful in an experiment attempted at Frostburg State College, Maryland.

84. Hipps, G. Melvin. "Freshman English Teachers: Stop Toadying to Science and Become Scientific!" *Peabody Journal of Education*, 42 (July 1964), 35-39.

Reforms in the teaching of freshman English are needed desperately, but, if we are to attempt to do valid research in this area, we must be trained in literary research.

85. Hook, J. N. "The Freshman Course at the University of Utopia," *CCC*, 16 (December 1965), 267-270.

A freshman English course may be designed as a set of six-week modules, varying in content and level, into which students are assigned according to their deficiencies and abilities.

86. Hughes, Richard E. "The Contemporaneity of Classical Rhetoric," *CCC*, 16 (October 1965), 157-159.

"The result of Aristotle's vitalism, argument, and topics, aided by logic and stylistics, can be an exciting system of discovery, of judgment and communication, engaged in a full intellectual structure, interesting as an historical phenomenon and valuable as a contemporary instrument of education."

87. HUNT, KELLOGG W. "A Synopsis of Clause-to-Sentence Length Factors," *English Journal*, 54 (April 1965), 300-309.

The statistical study here reported shows that superior adult writers (*Harper's* and *Atlantic* writers) distinguish themselves from twelfth graders not by an increase in number of subordinate clauses per main clause but by a notable increase in clause length. Superior adult writers write longer sentences than twelfth graders (47 percent longer), but the length is chiefly due to increase in clause length (36 percent longer).

88. HUNTLEY, JOHN F. "A Program for Programming English Composition," *The Journal of General Education*, 17 (July 1965), 135-148.

In spite of its faults, programed instruction may hold the revelation that we need to teach composition more effectively, for "Programmed Learning has given us a tool for exploring and perfecting the master teacher's behavior and for testing its ability to impart a skill rather than inculcate academic prejudice."

89. IANNI, LAWRENCE. "An Answer to Doubts about the Usefulness of the New Grammar," *English Journal*, 53 (November 1964), 597-602.

Ianni builds his defense of structural linguistics as a teaching tool by analyzing the examples Don M. Wolfe had used to assert the superiority of traditional grammar (See #141, below).

90. KALLSEN, T. J. "Hi-Fi Theme Grading," *CCC*, 16 (May 1965), 124-126.

After a group of instructors of freshman English used recorded comments as well as red pencil to comment on student papers, the following conclusions were reached: (1) "Recorded comments probably cannot substitute for personal conferences," (2) "No one technique is evidently the best for making recorded comments," (3) Recorded comments seem more helpful than annotations on the paper, (4) "Recorded comments probably improve content and organization more than sentences and mechanics," (5) "Perhaps recorded commentary is more valuable in advanced classes than in freshman classes."

91. KENYON, JOHN G. "A New Approach to Teaching Explication," *English Journal*, 53 (September 1964), 428-430.

Kenyon tackles the misinterpretations that students typically reveal in their explications of poetry by demonstrating their illogicalities to the students. Nine types of illogical explications are analyzed and exemplified with Shelley's "Ozymandias."

92. KITZHABER, ALBERT R. "4C, Freshman English, and the Future," *CCC*, 14 (October 1963), 129-138.

CCCC has not contributed enough to the improvement of freshman English courses, which suffer from the lack of a unified objective and from a great range of "intellectual toughness," varying with different colleges. We agree in theory that the first objective of freshman English is to improve writing, but we lack reliable information about writing. CCCC should take a stand favoring agreement on subject matter and encourage research into the writing process and the teaching of writing.

93. LAMBERT, ROBERT. "Assignment in the Rhetoric of Involvement," *CCC*, 14 (October 1963), 165-167.

"A letter to the editor—rhetoric plus involvement—not only gives practice in writing summaries, precis, and detailed descriptions, but also prepares a student to express personal, political, and social opinions. . . ." Students must deal with a dual audience, the editor and the readers.

94. _____. "Rhetoric in Miniature: Epigrams in the Freshman Course," *College English*, 26 (January 1965), 309-311.

Reading and writing epigrams can help students read prose with more sensitivity.

95. LAW, RICHARD A. "A Case for Case Books—II," *The CEA Critic*, 26 (October 1964), 6-7.

All tasks necessary to produce a good research paper can be learned through the use of a case book. It presents a student with a pool of information to begin his investigation and encourages him in further research by its selected bibliographies. If a teacher supplies enough case books, most students can find congenial topics.

96. LELL, GORDON. "English Proficiency at Naval School," *College English*, 27 (November 1965), 140-144.

Among Naval officer candidates at Newport, R.I., 10 percent of the college graduates, regardless of English training, would fail minimal composition standards. Colleges should either provide training for deficient students or not graduate them and insure that proficiency, once achieved, is maintained.

97. LOWE, LEE F. "Writers on Learning to Write," *English Journal*, 53 (October 1964), 487-495.

Lowe questioned several professional writers about how they learned to write. Their replies, presented in this article, were unanimous in emphasizing the prime value of *reading*. Most of the writers felt that good teachers had been a strong influence; some accepted grammar as a necessary evil, while many said they gained little from its study.

98. MCLAUGHLIN, MRS. TAYLOR. "Research on Composition," *The CEA Critic*, 27 (January 1965), 1, 9, 12.

Two freshman English sections at Bucknell were used in an experiment to determine whether Joseph C. Blumenthal's *English 3200*, a programed text, could effect significant improvement in the written papers of the average college freshman. The experimenter found "marked improvement" in the section using the text.

99. MANGIONE, JAMES. "New Freshman Course at Pennsylvania," *College English*, 24 (May 1964), 620-621.

Ungraded themes on topics chosen by students are followed by papers on readings, fiction and nonfiction, related to "Man and Modern Society," "The American Experience," and a major American literary classic.

100. MEYERS, L. M., and FRANCIS, W. NELSON. "Two Linguists on Freshman English," *CCC*, 15 (October 1964), 145-148.

Meyers, "The Current State of Our Ignorance." "I hope that our next generation of teachers, at all levels, will have learned enough from recent studies in the language (from various points of view) to enable them to teach with more confidence and sef-respect than some of their predecessors have been able to enjoy, and that they will be in a better position to talk sense to their students. If this happens, they should be more effective teachers of composition. I also hope that they will show restraint in haranguing their classes about morphophonemics, and that they will remember that some of our citizens have actually led useful lives without having become experts in spotting a barred I."

Francis, "Pressure from Below." "From the viewpoint of interest in language, . . . we get three groups in our college classes: a small handful of creators, a somewhat larger handful of grammarians, and a middle group . . . the generality." We have programs for the creators, but virtually nothing is offered by English departments for the grammarians. Interest in language is rising in the schools, and students from high schools in which language is well taught are apt to find their college instructors less informed and motivated about language than their high school teachers.

101. MILIC, LOUIS T. "Theories of Style and Their Implications for the Teaching of Composition," *CCC*, 16 (May 1965), 66-69, 126.

The implications of the theory of ornate form, or rhetorical dualism, the individualist theory, or psychological monism, and Crocean aesthetic monism are such that if we are to teach something in our composition courses, we must espouse the dualistic view. "In the college composition course . . . an awareness must be instilled of the existence of alternatives, of different ways of

saying the same thing, of the options that the language offers."

102. MONTAGUE, GENE. "Honors and the Freshman Course," *CCC*, 16 (February 1965), 43-46.

Since the freshman composition course often serves as the "weeding-out" device for honors programs, English departments need to consider problems and practices in honors sections. Such a section must have a solid rhetorical or conceptual center; it must focus narrowly on its subject to attain depth; it must be continually reviewed; it must be reasonable in its demands on students; the best faculty must be selected and retained for honors work; and the work should be different, not merely heavier than work in regular sections.

103. MOSELEY, EDWIN M. "The Individual Student," *The CEA Critic*, 26 (February 1964), 1, 4-5.

By default of other disciplines, the freshman English classes are placed in the position of introducing the student to new awareness about himself and about his work, of developing his potentiality of self-expression and sensitivity to the experience of others, and of integrating the various disciplines in which he is involved.

104. MULLEN, WILLIAM B. "Teaching Contextual Definition," *English Journal*, 54 (May 1965), 419-424.

Techniques of contextual definition of unfamiliar words are illustrated with many interesting, useful, and entertaining examples. By use of contextual definition students can read with greater comprehension and better understand the dictionary's capacities and limitations.

105. NEWSOME, VERNA L. "Expansions and Transformations to Improve Sentences," *English Journal*, 53 (May 1964), 327-335.

Two techniques that help students write more sophisticated sentences are *expansion* of basic sentences by adding structures of coordination and subordination and *transformation* of two or more sentences into a new sentence.

106. O'DEA, PAUL. "Five Myths in the Teaching of Composition," *English Journal*, 54 (April 1965), 328-330.

The myths are that students learn to write well by reading great literature, by analyzing essays by professional writers, by grammatical analysis, by reconstructing textbook or workbook sentences, or by taking into account extensive teacher criticism of their essays. Writing situations should be generated from students' real interests or their discussion of heated issues. The instructor should not try to teach everything at once on one theme. A good deal of time should be provided for revision and individual conferences. Encouragement is more effective than negative criticism.

107. ———. "Teaching Composition—One Thing at a Time," *Illinois English Bulletin*, 51 (January 1964), 10-15.

Identifying writing problems by an index card record of mechanical errors and rhetorical weaknesses, the student and teacher concentrate first on it, ignoring miscellaneous faults.

108. OHMANN, RICHARD. "In Lieu of a New Rhetoric," *College English*, 26 (October 1964), 17-22.

A freshman course consisting of language (linguistic structure, semantics, syntactic alternatives) is outlined, followed by a rhetoric organized around basic expository writing problems: relationship between a piece of writing and its content, its author, its audience, and its world view.

109. PIKE, KENNETH L. "A Linguistic Contribution to Composition: A Hypothesis," *CCC*, 15 (May 1964), 82-88.

May some of the axioms of tagmemics be used to develop exercises designed to improve competence in writing? The axiom that "a unit to be well defined must be treated in reference to its contrast with other units, its range of variability, and its distribution in class, sequence, and system" led to five exercises (included).

110. POLLIN, BURTON R. "Short Story Writing as Exposition," *CCC*, 15 (February 1964), 24-26.

An approach in freshman English to main-

taining the balance between grammar and rhetoric, on the one hand, and literature and discussion, on the other, includes covering "all elements, e.g. capitalization, punctuation, rhetorical forms, literary analysis in small units, rapidly introduced, and orienting the class toward the creation of a sincere, simple, original short story as the culminating activity of the term." The skills learned in writing the short story are applicable to composition in general.

111. RANOUS, C. A. "Corporate Job Description in Engineering English," *CCC*, 15 (December 1964), 258-259.

"A student will find that producing a detailed description of a job he would like to hold is an exacting and valuable experience in writing. He may also find that, because his objectives become clearer, his subsequent papers are more meaningful." Examples are given, with comments on the uses of the job description and the exactness with which it must be written.

112. RILEY, WILLIAM K. "Sentence Openers in Freshman Writing," *College English*, 26 (December 1964), 228-230.

Analyses of student themes confirm Christensen's findings (*CE*, October 1963) about the restricted use of sentence openers in mature writing and suggest the need for other syntactic comparisons of student and professional writing.

113. ROELLINGER, FRANCIS X. "The Present State of Freshman English: An Interim Report," *College English*, 25 (February 1964), 325-330.

The high school program recommended in the Commission on English Project Report (*End-of-Year Examinations*) would more likely obviate the literature-oriented freshman English course than those examined or proposed in the Kitzhaber report.

114. ROGAL, SAMUEL J. "High School-College Articulation—A Proposal," *The CEA Critic*, 26 (March 1964), 8-9.

A former high school teacher, now teaching in college, suggests a state committee of teachers at both levels to discuss mutual problems at monthly meetings, a monthly bulletin by college departments for high school teachers, an exchange of information about the high school background and college success of individual students, exchange of written work of students, a file of English syllabi in English offices.

115. ROHMAN, D. GORDON. "Pre-Writing: The Stage of Discovery in the Writing Process," *CCC*, 26 (May 1965), 106-112.

A Project English experiment attempted to "isolate the structuring principle of all Pre-Writing activity and then to devise exercises to allow students to imitate that principle in their own 'Pre-Writing.'" Prewriting may be defined as "the stage of discovery in the writing process when a person assimilates his 'subject' to himself." Students need to be taught this process if they are to be taught to write well. Exercises included keeping a journal, practicing some principles derived from religious meditation, and using the analogy.

116. ROWLAND, DEVRA. "A Decade in the Life of a Programer," *CCC*, 15 (May 1964), 90-96.

After attempting to program material on grammatical agreement and sentence fragments and run-ons with little practical success in terms of overall improvement of student compositions, Miss Rowland developed a program which "begins with a discussion of the conventional, symbolic nature of language . . . and proceeds . . . to explore the various concepts we expect our students to have mastered in order that we and they may discuss their writing constructively." Samples from programs are included.

117. SARTON, MAY. "Revision as Creation," *English Leaflet*, 61 (1965), 3-7.

The poetry-writing teacher must dare to criticize and probe, beginning with questions about the central image of the poem. Through "indefinite revision" the poem finds its form as the student "discovers what he really means."

118. SCHMIDT, DOLORES B. "Cummings in the Classroom," *CCC*, 15 (February 1964), 27-29.

e. e. cummings' poem "un" is used to introduce the "typographical" poem and help

students develop techniques for reading poetry.

119. SEARS, DONALD A. "Honors Course in Composition," *The CEA Critic*, 26 (October 1964), 2, 8.

Students come to an honors section pleased and excited, but they must be further motivated by a fresh approach to composition. The course should be a workshop where exposition, description, argumentation, and narration are creatively carried out. The instructor should be a seasoned writer who will share his work with his students. A class publication is helpful.

120. SIMONSON, HAROLD P. "The Essay as Art," *CCC*, 15 (February 1964), 34-37.

While formal rhetorical analysis of the essay is valuable, the essay is primarily a work of art, and students should be taught to approach it as such. "In reading essays the student should pass beyond rhetorical mechanics and get into the mood and attitude of the writer who mysteriously becomes one with his art." As the student's tastes grow away from oversimplification, a dialogue develops between the reader of an essay and the essayist.

121. SMITH, EUGENE H., and TURNER, DARWIN T. "Freedom and Discipline in English: Two Reviews," *English Journal*, 54 (November 1965), 750-751.

Strengths and weaknesses of the report of the Commission on English of the College Entrance Examination Board.

122. SMITH, WILLIAM R. "The Rhetoric of the Declaration of Independence," *College English*, 26 (January 1965), 306-309.

Composition teachers should ask questions which reveal what assumptions about the universe demanded the diction, tone, argumentative form, and proposal actually used in the Declaration.

123. STAFFORD, WILLIAM. "The Recognition of Discoveries," *CCC*, 16 (December 1965), 226-230.

In teaching creative composition, the writer-teacher is seer and guide. He must consider "how to be ready, how to cultivate the receiving of those impulses which accumulate into compositions, and . . . how to make a composition have fuller realization of its potential; that is . . . how to make the product have power."

124. ———. "Writing the Australian Crawl," *CCC*, 15 (February 1964), 12-15.

"Writing . . . can be easy, fast and direct; it can come about through the impulsive following of interest, and its form and proportion can grow from itself in a way that appears easy and natural." But writing which has been accomplished simply may be complex when analyzed, too complex to be completely analyzed at all. Principles of composition, then, cannot outweigh the writer's own feeling for experience. "When you write, simply tell me something."

125. STEWART, DONALD C. "A 'Real' Audience for Composition Students," *CCC*, 16 (February 1965), 35-37.

One way of "providing students with an audience of which they are keenly aware and with which they urgently desire to communicate" is requiring classes beyond the freshman stage to submit a piece of writing to a magazine for publication.

126. STROM, INGRID M. "Summary of Investigations Relating to the English Language Arts in Secondary Education: 1962-63," *English Journal*, 53 (February 1964), 110-135.

Research in these areas is summarized: (1) composition, grammar, spelling, and vocabulary; (2) reading and literature; (3) speech, listening, viewing, critical thinking, mass media, teacher aides, programed instruction, teaching machines, grouping techniques, team teaching; (4) social, psychological and experimental factors; (5) status of the English language arts; (6) evaluating programs of instruction. A bibliography of 107 items is included.

127. ———. "Summary of Investigations Relating to the English Language Arts in Secondary Education: 1963-64," *English Journal*, 54 (March 1965), 238-251.

The results of many recent research studies and a bibliography of 77 items are presented.

128. TAYLOR, THOMAS. "Something That Should Occur: An Experiment in Non-Directed Teaching," *CCC*, 15 (May 1964), 97-101.

"To determine whether the Communication course I was assigned to teach was of any benefit to the student, I decided to test it in a rather negative manner. I simply asserted at the beginning that we should end where the students in other classes do. I asked each student to write a 4,000 word paper, or devote considerable time to some project involving a combination of available media of expression, or invent a medium of his own. The balance of the semester was to be of a conferential nature. This often took the role of non-directive counseling."

The students seemed to enjoy the freedom of this situation. The quality of their work seemed identical with what would have come from a standard course. Students seem to have learned "about independence and thinking on their own. While there was little awareness of language as a medium, as a thing in itself, I did notice a good deal of movement within the strictures of logical structure and organization."

129. TIBBETTS, A. M. "A Short History of Dogma and Nonsense in the Composition Course," *CCC*, 16 (May 1965), 90-96.

A satiric history of the influences and weaknesses of general semantics, communication skills, and linguistics in the freshman composition course.

130. ———. "Two Cheers for the Authoritarian," *College English*, 25 (February 1964), 370-373.

Only the authoritarian can teach his freshman composition students to think and write carefully and independently with due regard for the linguistic prejudices and rhetorical requirements of the nonacademic ("real") world.

131. UPTON, ALBERT. "Logic, Semantics, and Composition," *CCC*, 16 (February 1965), 30-34.

Improvement in the three types of "logico-semantic behavior" will lead to an improvement of composition. The three methods are classification, structure analysis (seeking to identify "parts and their articulation"), and operation analysis (changes in relation of parts). A fourth, actually part of classification, is analogy. Students write paragraphs based on the three major divisions and exercises in analogy and examination of metaphors. This program increases student motivation and improves intelligence and creativity test scores.

132. WALKER, A. J. "An Experiment in Freshman English," *College English*, 25 (May 1964), 623-624.

Thrice-weekly classes are replaced by one class meeting and a conference at which a theme is graded, discussed, and returned. The results are greater schedule flexibility, more themes, and closer student-teacher relationship.

133. WALLACE, KARL R. "The Primacy of Substance and Idea in the Teaching of Practical Discourse," *English Journal*, 53 (January 1964), 1-9.

Teachers of language skills have neglected substance, i.e., men's current crises, problems, and the value judgments that guide their choices. Aristotle's *Rhetoric*, Quintilian's guide to oratory, and modern writers on ethics and politics suggest that analysis and justification of value systems are possible. In educating the "ready man," teachers can focus on ideas and their "truth" value rather than on ordinary "forms" of proof and explanation. The education of the teacher of rhetoric should be built around the social and behavioral sciences, as these involve the materials of practical reason and the modes of reasoning with them.

134. WALSER, RICHARD. "Two Term Papers," *The CEA Critic*, 26 (October 1964), 7.

Before assigning the term papers, it is well to give students a brief apprentice run-through: a paper of some five pages, four or so varied entries in the bibliography, and no more than ten footnotes. After the instructor's corrections of these papers, the students have a model to follow in writing the long term paper.

135. WEEKS, EDWARD. "The Peripatetic Re-

viewer," *Atlantic*, 215 (January 1965), 124-126.

Since World War II, more and more college students have shown less and less concern for the niceties of the English language, but Edwin Peterson's use of the opaque projector in freshman English classes at Pitt proves that it is still possible to interest students in writing well.

136. WEST, B. JUNE. "Another Look at the Research Paper," *The CEA Critic*, 26 (November 1964), 9.

To prepare for their research paper, students concentrated their reading in a particular area for eight weeks and reported on this reading each week. After limited topics were chosen and note cards prepared, students put aside all material and wrote the first draft from memory. They displayed better background and were less likely to parrot sources than students of previous years.

137. WESTERFIELD, HARGIS. "Superstitions of College Freshmen," *College English*, 26 (January 1965), 311-312.

To improve the teaching of freshman English we must first identify all the superstitions about usage and syntax that students bring with them.

138. WHITTEN, BETTY. "Every Teacher a Spoilsport," *Junior College English*, 36 (October 1965), 24-25.

Since students retain the skills learned in composition class only if good writing is practiced habitually, teachers of all courses must become English teachers, insisting on the habitual use of good English.

139. WIEHE, R. E. "Program for Independent Research Papers," *The CEA Critic*, 26 (November 1964), 7-8.

To capture the interest of the better students, Boston University offers independent work to 5 percent of the students in the sophomore composition course. Students write two research papers each semester under the guidance of an English professor and an adviser from the content area in which the student is writing. Results have been worthwhile.

140. WILCOX, THOMAS W. "Composition Where None Is Apparent: Contemporary Literature and the Course in Writing," *CCC*, 16 (May 1965), 70-75.

If we are to use literature to teach expository writing, we must recognize that virtually no contemporary literature fits "the formula for good composition we commend to our students." We must reconcile this fact with our teaching of freshman composition "if we are not to abandon the reading of pertinent literature as we teach our students to write, or if the assignments we impose on them are not to degenerate into mere artificial exercises."

141. WOLFE, DON M. "Grammar and Linguistics: A Contrast in Realities," *English Journal*, 53 (February 1964), 73-78, 100.

Because it is simpler and has fewer terms and a long history of pragmatic effectiveness, traditional grammar has more potential for improving punctuation and style than structural linguistics. The problem is not to abolish traditional grammar for a rarefied new science but to devise new ways of dramatizing the parts of speech and the grammar of the simple sentence.

142. WRIGHT, MARTHA R. "Assistance in Written English," *College English*, 27 (November 1965), 164-165.

Undergraduate assistants receive teaching experience and help poorly-prepared students in an extra period which reviews basic problems in mechanics, sentence structure, and paragraph development.

143. ZIDONIS, FRANK J. "Generative Grammar: A Report on Research," *English Journal*, 54 (May 1965), 405-409.

A two-year experimental study indicates that a knowledge of generative grammar helps pupils to increase significantly the proportion of well-informed sentences that they write. In generative grammar the composition teacher will have for the first time a reliable procedure to replace prescientific ineffective grammars.

III. THE ENGLISH LANGUAGE

144. BLACK, KAREN L. "The Application of Linguistic Principles to the Teaching of

Freshman English," *CCC*, 16 (December 1965), 270-273.

Freshman English instructors can develop a unit on language even if they have had little training beyond understanding a basic introductory text. A three-week unit on language at Boston University's College of Basic Studies included students' reading a mimeographed document on "the physiological processes of speech, the social nature of language, its symbolic and arbitrary nature (with brief discussions of the phoneme and the morpheme . . .); the nature of change in language and the influences which lead to dialect and language differentiation; and a short survey of the development of linguistics. . . ." Students did phonetic and morphemic exercises, formulated rules for phonology, morphology, and syntax of an artificial language, and wrote a paper "involving the construction of an artificial language."

145. CAIN, R. DONALD. "What Do We Mean by 'Linguistics'?" *English Journal*, 54 (May 1965), 399-404.

The current vogue of "linguistics" is not just another fad, for there is indeed such a thing as scientific linguistics. Such studies as functional grammar, general semantics, structural linguistics, and transformational grammar have been partial aspects of the wide field of linguistic scholarship. Advances in linguistic scholarship have been stifled by school administrators and textbook publishers. New books, studies, curricula need to be encouraged.

146. GOVE, PHILIP B. "Lexicography and the Teacher of English," *College English*, 25 (February 1964), 344-357.

English teachers are challenged to accept dictionaries as recorders of actual usage, realize the limitations of all usage labels, and give future commentators a sounder understanding of linguistic processes than the reviewers of *Webster's Third New International Dictionary* had.

147. ———. "Repetition in Defining," *CCC*, 16 (December 1965), 231-236.

Aristotle's rhetorical principle that "a definition must not contain the name of the concept to be defined" is often misapplied to criticize the standard dictionary practice of "using in a definition a form of the word being defined *provided the base word is properly defined elsewhere in the same dictionary.*" Such truncated definitions are often the most accurate definitions.

148. GREEN, WILLIAM D. "Language and the Culturally Different," *English Journal*, 54 (November 1965), 724-733, 740.

Several ways of dealing with the problem of nonstandard language and the characteristics desirable in a teacher who handles such problems are described.

149. LONG, RALPH B. "Three Grammars in One Course," *The CEA Critic*, 27 (April 1965), 1, 12.

Traditional, structural, and generative grammar is preferable to concentration on one variety. After a preliminary study of differences in grammatical theory, it is desirable to consider very specific items point by point.

150. ———. "A Traditionalist Looks at Generative Grammar," *CCC*, 15 (February 1964), 50-55.

While much of the work of generative grammarians and other linguists is valuable, English teachers and students need the relatively complete and readable grammars which only the traditional grammarians provide at present.

151. ———. "What Kind of Linguistics?" *The CEA Critic*, 26 (April 1964), 1, 3.

In a criticism of structural grammar, the author maintains that the structuralists have produced a considerable amount of linguistic theory but very little English grammar. What they have is inadequate because it deals with few of the problems teachers face in teaching. Much of it is indefensible.

152. NEWMAN, JOHN B., and HOROWITZ, MILTON W. "Writing and Speaking," *CCC*, 16 (October 1965), 160-164.

"*Although writing and speaking can represent each other, that fact should not be taken to mean that they are aspects of each other.* Writing and speaking share in the

manifestation and communication of language. Otherwise they are fundamentally and essentially different. . . ." This article summarizes a report of experiments published in the *Journal of Abnormal and Social Psychology*, 68 (June 1964), 640-647. Specific applications of the experiments to freshman writing need to be developed in further studies.

153. NIETZ, JOHN A. "Old Secondary School Grammar Textbooks," *English Journal*, 54 (September 1965), 541-546.

A detailed history of grammars used in American schools from 1760 to 1900 is given.

154. PEI, MARIO. "A Loss for Words," *Saturday Review*, 47 (November 1964), 82-84.

In an interesting analysis of the clash between the Advocates of Usage and the Custodians of the Language, Pei discusses the tendency toward abandonment of usage labels in *Webster's Third New International Dictionary*, pointing out the inconsistencies of the dictionary in omitting certain "errors" in usage though not others. There are, however, objective reasons for a dictionary's supplying usage labels such as "substandard."

155. SHANKER, SIDNEY. "Is Your Vocabulary Teaching Obsolete?" *English Journal*, 53 (September 1964), 422-427.

Approaching vocabulary study through semantics, linguistics, and philology can replace the drudgery of learning prefixes, roots, and suffixes and develop a serious knowledge of language as an interrelated, changing thing. (For an interesting criticism of the philological analyses and examples in this article, see Charles H. Brougham's letter to the editor of the *English Journal*, 54 [January 1965], 62-63.)

156. SLEDD, JAMES. "On Not Teaching English Usage," *English Journal*, 54 (November 1965), 698-703.

It is better to cultivate literacy and humanity than the kind of teaching of usage made orthodox by Fries' *American English Grammar* or the cultivation of "bidialectism" which linguists are now proposing for the children of the poor and ignorant.

157. STEGNER, WALLACE. "Good-bye to All T——t!" *Atlantic*, 215 (March 1965), 119.

Since obscenities—whether words or events—lose some of their force with each repetition, the problem of excessive obscenity in the work of writers—professional or student—must be dealt with by urging those writers to search for words whose sting depends not wholly upon their obscenity.

158. STEVENS, WILLIAM J. "Obstacles to Spelling Reform," *English Journal*, 54 (February 1965), 85-90.

Fifteen arguments against spelling reform are evaluated. Since the only way to ultimate reform will be the acceptance of a gradual infiltration of new spellings as the demand for them becomes overwhelming, we ought to relax the emphasis we now place on a fixed, "correct" spelling. Shakespeare felt free to vary the spelling of his own name and yet he wrote well.

159. STOCKWELL, ROBERT P. "Grammar? Today?" *CCC*, 15 (February 1964), 56-59.

No grammar, modern or ancient, generative or traditional, reveals the vast complexity of the structure of English. Teaching grammar may or may not be relevant to composition, but grammar is itself a subject. "We can teach what it is that grammarians seek to do, why they seek to do it, what devices they have tried out, the relative merits of these devices, the criteria by which degrees of adequacy can be measured; we can communicate to our students something of the endless fascination of the problems that keep grammarians at work."

IV. LITERATURE

160. BALLIETT, CONRAD A. "On the Teaching of Literature," *College English*, 25 (May 1964), 612-613.

Provocative, creative teaching of literature is endangered by the current mania for methods courses, institutes, organizations, machines, etc., which aim to improve teaching.

161. CALLANAN, P. W. "Finding the Correct Answer," *The CEA Critic*, 27 (April 1965), 8.

The "correct" answer to a question of interpretation is found in the interaction between the printed page and the knowledge and experience of the reader. Skillfully guided discussion can draw acceptable answers from the students. Use of critical terms incomprehensible to students does not help them arrive at meaning.

162. CLARKE, HOWARD. "The *Oedipus* Films: A Review," *English Journal*, 54 (October 1965), 592-600, 612.

In the Encyclopaedia Britannica four-film series on *Oedipus the King* (filmed lessons presenting dramatic scenes and interpretations), there are many omissions, distortions, and difficulties in the interpretations presented by Prof. Bernard Knox. This article points out those distortions in detail, lamenting that they have been "enshrined" in a pretentious (and expensive) series of films, lent the prestige of the *Encyclopaedia Britannica*, and offered to unsuspecting teachers as the accepted interpretation of Sophocles' great tragedy.

163. CLEOPHAS, SISTER MARY, R.S.M. "Absent Thee from Felicity," *The CEA Critic*, 26 (October 1964), 1, 2, 8.

One approach to *Hamlet* is to have students study the techniques of the film and adapt the play for a filmed version. Another approach is to have students study the musical designs in particular scenes. The madrigal seems to be the form most likely to have influenced Shakespeare.

164. DE HAYES, R. "Charting Hawthorne's Invisible World," *The CEA Critic*, 27 (May 1965), 2.

Students bewildered by Hawthorne might be led into his mysterious universe, governed by moral law, where each man has his appointed and restrictive role. Men fall when they seek to enter into forbidden spheres. Names of characters are significant. The thesis of the article is supported by reference to stories.

165. DENEAU, DANIEL P. "An Undergraduate Course in Bibliography," *College English*, 26 (November 1964), 159-161.

A problem-oriented course in using reference tools, analyzing scholarly periodicals, and studying essential terms and approach in analytical bibliography gives needed preparation for successful graduate study.

166. ELLIS, ALLAN B. "The Computer and Character Analysis," *English Journal*, 53 (October 1964), 522-527.

Computers can be used to "read" novels and find evidence that can help us understand a theme or a character or an author. A three-component computer—(1) a "dictionary" of theme categories and words associated with the themes, (2) a classification sequence that processes the text and searches the dictionary, (3) a retrieval routine that locates sentences containing particular combinations of word-classes—was used at Harvard to analyze the character of Huck Finn and gave valuable clues as to his nature.

167. FAGAN, EDWARD R. "Science and English: A Rapprochement through Literature," *English Journal*, 54 (May 1965), 357-363.

English is only now beginning to share in the general movement in all fields toward interdisciplinary scholarship. English classes can link the two cultures described by C. P. Snow in *The Two Cultures and the Scientific Revolution*. The sciences are providing foundations for restructuring literary forms (observer viewpoint, relativity, microcosm); there is a long historical precedence for viewing literature as rapprochement (examples in Kenneth Rothwell's May 1963 *College English* article "Structure in Literature," Marjorie Nicholson's *Science and Imagination*, 1956, and *Cultures in Conflict*, ed. David Cornelius and Edwin St. Vincent, 1965).

168. FRIEDMAN, NORMAN. "Three Views of Poetic Form," *College English*, 26 (April 1965), 493-500.

By a three-phase approach to a poem—describing and dividing up what he sees, forming a hypothesis about what holds the parts together, and testing it against alternative explanations—the teacher may develop students' respect for responsible thinking and for the integrity of the work and their appreciation of the creative powers of the poet as artist.

169. FRYE, NORTHROP. "Criticism, Visible and Invisible," *College English,* 26 (October 1964), 3-12.

All teaching of literature must point beyond itself to an impossible goal, the student's "inner possession of literature as an imaginative force," which no examination can reveal. Teachers should be concerned with the student's whole imaginative experience, including advertising and propaganda, which attempt to stultify his verbal imagination.

170. GETTMANN, ROYAL. "Some Problems in Fiction," *Illinois English Bulletin,* 51 (January 1964), 1-9.

Students can be helped to read fiction more perceptively by a sensible discussion of a few critical concepts—e.g., dramatic and panoramic novel—and the problems involved therein, but with a minimum of terminology.

171. GIBBON, F. P., and GIBBONS, T. H. "The Teaching of English Literature in Universities: Some Notes on Problems and Possible Solutions," *College English,* 25 (February 1964), 365-370.

Unlike most other British and Commonwealth universities which still stress panoramic surveys, the University of Western Australia has a first course in uses of language, emphasizing analysis of "tone," for the major task of English departments is to help students read more sensitively, openmindedly, and critically.

172. HASLEY, LOUIS. "American Literature of the Westward Movement," *College English,* 26 (November 1964), 154-156.

A course which "yields . . . valuable literary experiences," giving "imaginative immediacy to possibly the most pervasive and far-reaching phase of the American heritage" is outlined.

173. ———. "Theme versus Subject," *The CEA Critic,* 26 (February 1964), 5, 7.

It would be valuable if the word "theme" could be restricted in literary study to mean the central or unifying predication. The "theme" is not the subject or topic but the all-pervading idea which the writer is communicating. Unless a reader knows the theme of a work, he cannot fairly evaluate the subordinating ideas.

174. HENRY, GEORGE H. "The Idea of Coverage in the Teaching of Literature," *English Journal,* 54 (September 1965), 475-482.

Unwieldy, disjointed, rushed survey courses in literature are throwing too much unrelated reading at students just "to cover the ground." Literature surveys need to be built around a thesis or point of view rather than a "period." The new research in psychology (process) and the new exploration in logic (structure) suggest principles of how concepts are best developed.

175. KABATZNICK, JOEL. "Symbolism in the Classroom," *English Leaflet,* 63 (Midwinter 1964), 15-20.

Examples from *The Gift, Moby Dick,* and *The Emperor Jones* are used to exemplify ways Kabatznick tries to teach, not tell, students how writers work with elements as symbols.

176. KENNEDY, BLAIR G. "Woodsman, Spare Those 'Trees'!" *College English,* 25 (March 1964), 431-433.

Instead of belittling the student's taste before it is formed and thus separating forever real feeling from "what you have to say in class," emphasize the variety of good poetry available to like.

177. LAWRY, JON S. "Reading *Paradise Lost,* 'The Grand Masterpiece to Observe,'" *College English,* 25 (May 1964), 582-586.

Despite its oversimplification, a useful teaching device in an undergraduate survey is a structural diagram which treats *Paradise Lost* as a three-part poem (four books to each) about the choice of good or evil.

178. MACEACHEN, DOUGALD B. "Analyzing a Play," *College English,* 25 (April 1964), 549-550.

A sample question sheet for drama that helps students know what to look for is offered.

179. MADSEN, ALAN L. "That Starlit Corri-

dor," *English Journal*, 53 (September 1964), 405-412.

Defending science fiction as worthy of serious study because "it provides a unique kind of imaginative medium which raises philosophical problems man has always faced, as well as problems peculiar to man in a space age," the article also provides a useful list of some of the classics of science fiction.

180. MARDER, LOUIS. "Teaching Shakespeare: Is There a Method," *College English*, 25 (April 1964), 479-487.

An effective way to lead students into the heart of a play is through analysis of dramatic structure, which is both static and dynamic; developing diagrams can illuminate the interaction of various elements.

181. MILSTEAD, JOHN. "The English Novel in One Semester," *The CEA Critic*, 27 (April 1965), 1-2.

In a small college where the English novel is taught only one semester, the teacher devised a plan to teach as many novels as possible. Twelve novels are taught in class. To get a "B," students read an additional six books; to get an "A," they read an additional twelve books. Historical background is given.

182. MURRAY, JOHN J. "Poetry-Teaching Tools," *The Journal of General Education*, 17 (July 1965), 115-122.

Three games that may be used as tools in the teaching of poetry are described: the semantico-dictionary or word-cross game, the punched-out poem game, and the poem-paradigm game.

183. NARDIN, JAMES T. "Modern Criticism and the Closet Drama Approach," *College English*, 26 (May 1965), 591-597.

We must use various devices including reading aloud to help the student read a play theatrically—i.e., alert to the relationship between the text and an imagined performance—if he is to understand its meaning and appreciate its dramatic form.

184. ORNSTEIN, ROBERT. "Teaching *Hamlet*," *College English*, 26 (April 1964), 502-508.

In teaching *Hamlet*, rather than resolve every mystery we might well "surrender to the beauty and power of a dramatic action" which is meaningful but ultimately defies logical analysis.

185. PENDEXTER, HUGH. "Some Techniques of Teaching Poetry," *The CEA Critic*, 21 (April 1964), 3, 5.

A poem needs three kinds of reading: (1) reading aloud for the overall effect of the poem, (2) careful analytical study of each word, line, and stanza, and (3) reading aloud for the total effect of the analyzed poem (synthesis). The second reading demands the most time and attention. The sound of the poem is part of what the poem is.

186. QUINN, SISTER M. BERNETTA, O.S.F. "Approach to American Literature," *College English*, 25 (January 1964), 267-273.

Analyzing literature as paralleled by an "analogous vision" in painting provides an effective beginning for American studies and allows a reviewing of traditional subject matter.

187. REA, J. "A Topographical Guide to *Under Milk Wood*," *College English*, 25 (April 1964), 535-542.

A topographical outline (with map), here given, can help students understand *Under Milk Wood*.

188. ROSENBLATT, LOUISE. "The Poem as Event," *College English*, 26 (November 1964), 123-128.

If the poem as "a confluence of text and reader" is made central to critical theory, the student reader "can be helped to handle critically his own responses," and the teaching and criticism of literature may be saved from a sterile critical orthodoxy.

189. SEWALL, RICHARD B. "On Teaching Emily Dickinson," *English Leaflet*, 63 (Spring 1964), 3-14.

Some things to be mindful of in teaching Dickinson are suggested: what she is not saying, her implied "conversation," and her wit, resting essentially on metaphor.

190. SLOTE, BERNICE. "Outline to Teach a Poem," *The CEA Critic*, 27 (April 1965), 6.

According to the author, many instructors inadequately organize lessons on specific poems. She presents in detail her plan for teaching "On First Looking into Chapman's Homer."

191. STONESIFER, RICHARD J. "O Lost—Again: *La Dolce Vita* in the Classroom," *College English*, 25 (January 1964), 294-296.

La Dolce Vita can be an effective aid in teaching literature of the 1920's, which it parallels in themes, motifs, symbols, and situations.

192. SVENDSEN, KESTER. "Formalist Criticism and the Teaching of Shakespeare," *College English*, 27 (October 1965), 23-27.

In its sensitivity to structures, awareness of language as a living act, and concern with the interaction of elements to generate force, a formalist approach can help beginners understand and respond to a Shakespeare play as a dynamic, meaningful whole. Examples are given from four plays.

193. TANSELLE, THOMAS G. "Robinson's Dark Hills," *The CEA Critic*, 26 (February 1964), 3.

E. A. Robinson's poem "The Dark Hills," short, uncomplicated, and composed of one extended metaphor, is valuable for study in composition and introductory poetry classes. Examination of the grammatical structure, the diction, and the function of the metaphor in the poem is worthwhile. Students should see that the metaphor is not decoration but is itself what is being said.

194. TURNER, ARLIN. "Nathaniel Hawthorne in American Studies," *College English*, 26 (November 1964), 133-139.

Hawthorne illustrates that American Studies needs even our most alienated major authors whose works contribute most when viewed in "their full distinctiveness" and "complementary relation" to other artifacts of an era.

195. WEBER, SHERWOOD J. "Paperbound Previews," *The CEA Critic*, 28 (October 1965), 4.

The English teacher today cannot do an up-to-date job of book selection for any course without first consulting *Paperbound Books in Print*, a *sine qua non* for every department library. Entries in this publication number more than 36,000.

196. WHITE, HELEN C. "Criticism in Context," *College English*, 27 (October 1965), 17-23.

Critical analysis is important, but the more students know of literary tradition, historic settings, and artistic traditions the richer and more profound will be their literary experiences and the greater the opportunities for creative work in our time.

197. WHITLOCK, BAIRD W. "Including the Kitchen Sink," *CCC*, 16 (May 1965), 75-79.

Science and engineering students are often characterized by a "toughness of mind" lacking in liberal arts students, but also by a propensity toward accepting the word of an authority. If a teacher wins such students over to literature, he is often able to convince them that a particular approach is the right one for literature and thus "rob them of the overall experience of literature which they deserve." We should not only use a variety of literary approaches but also not limit ourselves to a single discipline in approaching literature.

V. DRAMA

198. BARRETT, MARY B. "In Defense of the Modern Drama Course," *Junior College Journal*, 35 (March 1965), 20-22.

A year's course in modern drama belongs in a community college. It interests the students; it excites them; it makes them examine universal values and contemporary concepts; it develops a critical approach to the theatre; it helps them to see more clearly what they see on television, in the movies, and, it is hoped, at the theatre.

199. SUGARMAN, ROBERT. "Drama in the Small Two-Year College," *Junior College Journal*, 36 (December 1965), 22-24.

A program at Cazenovia College brings drama to the environment of a small two-year college without disrupting the academic program.

VI. SPEECH

200. Oliver, Robert T. "The Speech Profession and the World Outside," *The Journal of General Education*, 17 (July 1965), 101-108.

The central concern of every aspect of the work of a speech department is "the study and practice of influence exerted in human affairs through oral discourse."

201. "Principles and Standards for the Certification of Teachers of Speech in Secondary Schools," *The Quarterly Journal of Speech*, 50 (February 1964), 69-70.

The "statement was prepared by a Special Subcommittee of the Committee on Curricula and Certification: Rupert Cortwright, Oliver Nelson, Karl Robinson, Evelyn Konigsberg, chairman. Recommended by the Committee of Curricula and Certification, it was accepted as an official document of SAA by action of the Administrative Council in Denver, Colorado, August 19, 1963."

202. Torrence, Donald L. "Intercollegiate Debate," *The Quarterly Journal of Speech*, 51 (October 1965), 333-334.

Recently the topics presented for intercollegiate debate have failed to reflect realistically the scope of the controversies of today. When we avoid the issues current in the dialogue of a free society, we do a disservice to that society and to the status of debate.

VII. JOURNALISM

203. Barton, Paul, and Laeufer, B. J. "The Editor and the Professor Rate Student Writing," *Journalism Quarterly*, 41 (Winter 1964), 99-102.

When asked to rate a number of newspaper stories written by journalism students, newspaper editors and journalism professors showed a considerable agreement in the criteria applied to these stories, with objectivity and precise diction being the most widely admired qualities.

204. Boroff, David. "What Ails the Journalism Schools," *Harper's Magazine*, 231 (October 1965), 77-88.

Journalism education is in trouble. Journalism faculties are largely second-rate journalists. Journalism students, suffering through craft courses, are often divorced from both excellence and the practice offered by the campus newspaper. The solution: fewer journalism schools, better professors drawn from active journalism, and curricula designed to train generalists rather than specialists.

205. Dodge, John. "Britain Re-Jigs Its Training Scheme," *Journalism Quarterly*, 42 (Summer 1965), 466-470.

Until recently, journalists in Britain received all their training on the job. Now, with government aid and insistence, the training, though still executed by the newspapers, has taken on more uniformity and includes courses at nearby colleges, as well as practical instruction in newswriting and a battery of examinations.

206. Gothberg, John A. "The Junior College Journalism Curriculum," *Journalism Quarterly*, 42 (Autumn 1965), 664-667.

Both editors and journalism faculty agree, according to a survey, that any journalism curriculum at the junior-college level should be broadly liberal, not specialized, except for one or two basic courses in newswriting. However, graduates of terminal two-year journalism curricula find their specialized courses to be quite useful.

207. Lambert, Robert C. "Making Journalism Respectable," *CCC*, 16 (February 1965), 37-40.

Journalism is frequently viewed as an undesirable course by English departments because it often uses a "trade school" approach. "However, a far more intellectually viable journalism course can be developed if the teacher does three things: (a) places the primary stress on writing, especially writing designed to interest a general audience (b) discusses journalism in both its historic and contemporary—as well as electronic—context (c) tailors at least some writing assignments to the interests, competencies, and academic majors of his student."

208. Markham, James W., and Chias, Theodore H. "Growth of International Stu-

dies in U.S. Schools of Journalism," *Journalism Quarterly*, 41 (Spring 1964), 247-252.

A survey shows that the number of journalism schools offering courses in international communications has grown considerably in recent years, that enrollment in these courses is increasing, and that faculty appreciation of the value of such courses is on the increase.

209. YOAKAM, RICHARD D., and FARRAR, RONALD T. "The *Times* Libel Case and Communications Law," *Journalism Quarterly*, 42 (Autumn 1965), 661-664.

The *New York Times Co. vs Sullivan* libel case has many implications tending to broaden the responsibility of the press. Teachers of communications law must train their students in the new concept that whether to publish certain material may now be an ethical rather than a legal question.

VIII. THE PREPARATION OF ENGLISH TEACHERS

210. ARCHER, JEROME W. "The Ph.D. in English," *College English*, 27 (October 1965), 62-63.

Brief summary of questions discussed and reprint of policy statement adopted at the June 15-16, 1965, conference on the Ph.D. sponsored by ADE, MLA, and NCTE.

211. BOOTH, WAYNE C. "The Use of Criticism in the Teaching of Literature," *College English*, 27 (October 1965), 1-13.

Teachers themselves might better absorb thoroughly one critic than learn theories of several. They should teach theorists less and later than is currently recommended, for the first task is to "put literary experience at the center" and lead students to both read and comment responsibly.

212. BOSSONE, RICHARD M. "Clear Writing Is Clear Thinking," *Education*, 85 (January 1965), 266-269.

Selection of a subject, framing a thesis statement, and revision—this step-by-step procedure for writing may be taught to student teachers of English composition to improve their effectiveness in the classroom.

213. BOWERS, FREDSON. "Doctor of Arts: A New Graduate Degree," *College English*, 27 (November 1965), 123-128.

Combat the college-teacher shortage not by further debasing the Ph.D. but by awarding also a learned, nonresearch degree—the doctor of arts—that retains the rigorous doctoral standards of critical preparation in courses and private study and the demanding examination but omits the dissertation. It could properly justify retention and promotion of effective teachers of undergraduates.

214. BROGAN, H. O. "Academic Preferment in English in a State University," *College English*, 28 (November 1965), 129-140.

Good teachers who are also producing scholars, critics, and writers can be secured and retained through systematic academic preferment that rewards achievements with tenure, promotion, salary increments, greater responsibility, and overt approval from colleagues. Established but unpublished faculty should be encouraged to share teaching insights, write texts, and investigate professional problems.

215. BROWN, LURENE. "High School English in Retrospect," *CCC*, 14 (December 1963), 251-254.

Responses of college freshmen to questions about their high school English program are used to determine content of an English methods class: "Well-disciplined classes, regular and carefully planned composition work, and a demanding and conscientious system of grading." Student responses also revealed a need for help in more imaginative areas.

216. CARLSEN, G. ROBERT. "*How* Do We Teach?" *English Journal*, 54 (May 1965), 364-369.

Unlike their colleagues in science and mathematics, English teachers have not yet learned how to set up situations in which students are stimulated and permitted to make discoveries on their own; they are relying too much on lecturing, memorization, and exercises.

217. COOK, DON E. "Where Do Professors Learn to Teach? One Answer," *College English*, 27 (November 1965), 114-118.

Besides using closely supervised graduate assistants for freshman classes, Indiana is experimenting with courses in teaching introductory college composition and literature, in the history of English studies, and in the relevance of various scholarly and critical approaches to teaching specific literary texts.

218. DUDLEY, BAILEY. "A Professor Looks at the English Commission's Report," *College Board Review* (Spring 1966), pp. 11-14.

If college departments of English take seriously the report of the College Board's Commission on English, they must improve the training of scholar-teachers at both undergraduate and graduate levels and must retrain public school teachers of English who are inadequately prepared.

219. FOY, ROBERT J. "Evaluation of English Methods Courses," *Peabody Journal of Education*, 42 (November 1964), 131-137.

A questionnaire survey made in 1959 of the graduates of New Hampshire teacher preparation institutions indicated that "despite considerable duplication of effort in English and general methods-of-teaching courses, English teachers consider them more important than other professional courses in Education." The teachers also expressed a desire that a wide range of topics be covered in the English methods course.

220. GERBER, JOHN C. "The Preparation of High School English Teachers: A Fairly Modest Proposal," *The Journal of General Education*, 16 (July 1964), 121-135.

Any program in the preparation of teachers of English should require that the student be thoroughly familiar with the basic critical approaches to literature, that he know the history of the English language and modern English grammar, that he "know intimately the characteristics of effective writing and be able to demonstrate them in his own writing," and that he be able to interrelate work in the three disciplines. The sense of high purpose that is needed for effective teaching may be imparted if all members of the college or university English department show their interest in the prospective teacher.

221. HALIO, JAY L. "Teaching the Teaching Assistant," *College English*, 26 (December 1964), 226-228.

Working with a master teacher whose methods appeal to him, the assistant progresses from attending class, reading themes, and helping plan assignments, through closely supervised teaching, to independent teaching and a voice in departmental affairs.

222. HARPER, GEORGE MILLS. " 'The Waste Sad Time': Some Remarks on Class Visitation," *College English*, 27 (November 1965), 119-123.

Indirect reports on graduate assistants are more valuable than class visitations, which are presumptuous, give false impressions of capacity and potential, at best waste time, and at worst injure young teachers psychologically. The committed teacher will develop his own techniques.

223. HOFFMAN, FREDERICK J. "The Use of Criticism in the Teaching of Literature: A Reply," *College English*, 27 (October 1965), 13-17.

Wayne Booth's suggestion (See #211, above) to limit what teachers (and students) should know is overly cautious. College teachers should know rhetoric, the literary text, and what produced the text; be alert to critical extremism; and be interested in literary design.

224. JOHNSON, ROBERT CARL. "Reflections on the Ph.D.," *College English*, 26 (January 1965), 304-306.

If the Ph.D. cannot prepare us to make liberal education a valuable experience for students in required English courses, we should elevate the M.A. to do this.

225. JORDAN, JOHN E. "What We Are Doing to Train College Teachers of English," *College English*, 27 (November 1965), 109-113.

Most departments recognize and substantially discharge their responsibility to train college teachers, particularly through supervised experience for graduate students. Statistics reflect the use of various methods for guiding them and new instructors.

226. LANDRUM, ROGER. "The English Lan-

guage and the Peace Corps," *English Journal,* 53 (March 1964), 180-190.

Drawing upon his experiences in Nigeria, Mr. Landrum points out some of the specific problems the Peace Corps volunteer faces in teaching English in non-Western cultures. He recommends *The Palm Wine Drinkard* by Amos Tuotuola as an example of writing that lies somewhere between the traditional African and the Western cultures and as "a paradigm of the problems I have been outlining."

227. PARKINSON, THOMAS F. "Composition and the Elementary Teacher," *College English,* 26 (November 1964), 117-123.

Useful in making the elementary teacher alert to the nature of composition and responsive to language and literature is a liberalizing advanced composition course (herein described) where first-rate literary works are models and subject matter for extensive, varied writing.

228. RINKER, FLOYD. "Things Are Stirring in English," *College Board Review* (Spring 1964), pp. 37-41.

As a result of the activity generated by Project English, the Commission on English, the National Council of Teachers of English, and the Modern Language Association, teachers are becoming increasingly discontented with themselves, are developing a healthy attitude of self-criticism.

229. _____. "Thoughts on the English Commission's Report," *College Board Review* (Spring 1965), pp. 13-14.

The report of the Commission on English, *Freedom and Discipline in English,* calls for the preparation of a capable English teaching body and states that content rather than method is the area in which reform is needed most.

230. SAMS, HENRY W. "The Audiences of English," *College English,* 25 (February 1964), 321-327.

Graduate students should be convinced that their students, not their colleagues or fellow specialists, will be their most important audience, and that teaching is the college professor's first responsibility.

231. SCOTT, CHARLES T. "Teaching English as a Foreign Language," *English Journal,* 54 (May 1965), 414-418.

In sections of the United States a critical need exists for teaching English as a foreign language to children and adults. The materials to be learned in such courses belong to linguistic childhood (what native speakers learn by the age of seven). The methods used involve active participation, natural sequence from listening/speaking activities to reading/writing activities, developing a new set of linguistic habits that coexist with the native language. There ought to be six to eight hours of language work per week with half of that in language laboratory drills.

232. SIMMONS, JOHN S. "The Content Specialist in English," *School and Society,* 93 (March 1965), 153.

A specialist in English education must be a master teacher with some recent experience in high school teaching. He must keep in contact with English teachers and consultants throughout the region and keep abreast of new information. Capable graduate students with interest in English education should be encouraged to do doctoral work in this area.

233. SIMONSON, SOLOMON. "A New Curriculum in English Speech and Communications," *School and Society,* 93 (October 1965), 394.

The schism between English and speech in many colleges educating teachers is deplorable. Both are means of communication which reinforce each other. Secondary teachers need both. Certification requirements for secondary school teachers of New York include background and understanding of the mass media, oral interpretation, public speech, and debate.

234. SMILEY, MARJORIE B. "Gateway English: Teaching English to Disadvantaged Students," *English Journal,* 54 (April 1965), 265-274.

The director of the Project English Center at Hunter College, New York City, describes promising practices and programs that seek to give practical help in language

skills to students from underprivileged backgrounds.

235. SMITH, GRACE BEAM. "Not *the* Method, but *a* Method," *English Journal,* 54 (May 1965), 379-381.

Sixteen thirty-minute films on teaching English with direct lectures to teachers have been prepared by Dr. Powell Stewart of the University of Texas. These films are shown as inservice training at various schools and are combined with discussion sessions and meetings with a consultant. Several colleges now use the program.

236. SQUIRE, JAMES R. "The Profession Faces the Future: Developments since Allerton Park," *College English,* 26 (October 1964), 38-42.

Changes and additions in curriculum, inservice training, and research projects by sixty-seven college English departments to improve teacher preparation are summarized.

237. ———. "Reassessing the Crisis in English Teaching," *College English,* 25 (March 1964), 449-450.

The urgent need to improve teacher education and inservice training is underscored by statistics in *The National Interest and the Continuing Education of Teachers of English.*

238. STONE, GEORGE W., JR. "Five Years since the Basic Issues Report—Reflections and Predictions," *College English,* 26 (May 1965), 585-591.

College English departments should plan carefully for and commit themselves fully to NDEA institutes as temporary remedial measures but, more importantly, should improve their regular training for prospective teachers.

239. TIEDT, SIDNEY W. "Education and the Novel," *Peabody Journal of Education,* 42 (November 1964), 163-165.

"Education and the Novel," a course first offered at San Jose State College in the summer of 1962, was a seminar composed largely of graduate students who had acquired some teaching experience. Its aim was the exploration of problems of education through the medium of the novel.

240. WHITE, HELEN C. "An English Teacher Examines Her Role in Teacher Education," *The Journal of General Education,* 18 (April 1966), 31-39.

The college English teacher should develop his talents and broaden his perspectives in order that he may be a constant challenge to his students, an incentive to his student teachers, and a help and encouragement to his high school colleagues.

241. WIEGAND, JOHN A. "Teaching English on TV in Samoa," *English Journal,* 54 (February 1965), 118-120.

The structural approach used by George Pittman in his *Teaching Structural English* (Brisbane, Australia: Jacarands Press Pty., Ltd., 1963) may influence the speed and spread of English in underdeveloped areas of the world.

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